



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

### Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

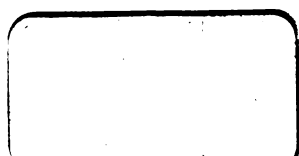
### About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

HARVARD UNIVERSITY



LIBRARY  
OF THE  
FOGG ART MUSEUM







0

**Burlington Fine Arts Club**



**ILLUMINATED MANUSCRIPTS**  
**CATALOGUE**



**PRINTED FOR THE**  
**BURLINGTON FINE ARTS CLUB**

**1874**

2

1874  
49

ONE WILLIAM MAYES FUG.  
NOTE IN PLAIN OF  
HAWKESBURY 11-1-1917

2495

Gift of the Boston Athenaeum

June 20, 1923



## PREFACE.



HE thanks of the Committee are due to the collectors who have lent manuscripts for this

*Fifty copies of this Catalogue have been printed on fine paper, octavo size, and may be had by Members of the Club, on application to the Hon. Secretary, at the price of 5s. each copy.*

subject of the "Five Wounds," and one among those

88  
49

ONE WILLIAM HAYES FOSB.  
ART. 101. 101. 101.  
HAYES 101. 101.

2495

Gift of the Boston Athenaeum

June 20, 1923



## PREFACE.



HE thanks of the Committee are due to the collectors who have lent manuscripts for this Exhibition, especially to those who are not members of the Club.

The magnificent collection of Mr. Bragge, which fills five entire cases and part of a sixth, forms the nucleus of the Exhibition, and should be separately noticed.

It may be mentioned, to assist those who use the catalogue, that Mr. Bragge's books are placed separately, and, as far as possible, chronologically, except the Bibles, which are in the Case devoted to that class. Two books belonging to other owners are among those illustrating the subject of the "Five Wounds," and one among those

containing representations of the Trinity. The contributions of Mr. Gibbs are also apart, but the rest have been placed in the order in which they came to hand.

The compiler is painfully aware of the many deficiencies of this list, for which he begs to apologize.





## CATALOGUE.

*Lent by William Bragge, Esq., F.S.A.*

### I.



VANGELISTARIUM. Size,  $7\frac{1}{2}$  in.  $\times$  10 in. German art. Tenth or eleventh century. 195 leaves. From the Perkins Collection, No. 406. A magnificent example of the style which has been named Hiberno-German. The interlacements of some of the patterns are Irish in type, but are made in gold, several of the pages being wholly written on a purple ground; the purple is worked over with a shaded foliage pattern. There are pictures of a Byzantine type of the Saviour and of the Four Evangelists, profusely gilt, and the initials throughout are also enriched with gold. Altogether, for antiquity as well as magnificence, this is the most remarkable volume in the exhibition. Two facsimiles of pages are given in the catalogue of the Perkins Library.

2. PSALTERIUM, with Calendar and Prayers. Size,  $3\frac{1}{2}$  in.  $\times$   $5\frac{1}{2}$  in. Said to be from St. Gall. Twelfth century.

### B

*Mr. Bragge's Collection continued.*

204 leaves. A very curious little book. The chief initials are of red interlaced work on a gilt ground. There are two rude historiations, one of them (on leaf 88) apparently representing the Creation.

3. PSALTERIUM, with Vita Christi and Calendar. Written for Sweden. Twelfth century. Size,  $4\frac{1}{4}$  in.  $\times$   $6\frac{1}{2}$  in. 239 leaves. The calendar contains the signs of the zodiac and agricultural scenes in roundels. 8 leaves between the calendar and the 1st Psalm contain a series of 32 minute scenes from the Life of Christ, painted in quatrefoils on one side of the leaf. The initial B. which commences the Psalter occupies nearly the whole page, and contains the Anointing of David and the Death of Goliath.

4. BREVIARIUM. Size, 7 in.  $\times$   $10\frac{1}{2}$  in. French art. Thirteenth century. 465 leaves. 17 historiated initials and two full-page pictures, the Crucifixion and the *Salvator Mundi*. In very fine condition, with the original binding.

5. BIBLE HISTORY, in Hebrew. Size, 9 in.  $\times$  11 in. Spanish art. Thirteenth century. 50 leaves, 7 of which have on each side two scenes from the Exodus.

6. PSALTERIUM, with Calendar. Thirteenth century: probably Flemish art. Size,  $6\frac{1}{2}$  in.  $\times$   $10\frac{1}{2}$  in. On 72 leaves. Eight fine figured initials. Contains obits of the Castellans of "Brobroc," or "Bourbourc."

7. PSALTERIUM, with Calendar, &c. Size,  $4\frac{1}{2}$  in.  $\times$   $6\frac{1}{2}$  in. French art. Thirteenth century. 169 leaves, nearly all bordered. The calendar has the rustic employments of the months and signs of the zodiac, and there are 4 scenes from the Passion on separate leaves preceding the 1st Psalm. Some of the grotesque figures of monkeys and dogs in the borders are very amusing.

*Mr. Bragge's Collection continued.*

8. PSALTERIUM. Size,  $6\frac{1}{4}$  in.  $\times$  9 in. French or Flemish. Thirteenth century. 163 leaves; 8 historiated initials: a border to every page.

9. PSALTERIUM. Size,  $5\frac{1}{8}$  in.  $\times$   $7\frac{1}{4}$  in. French art. Thirteenth century. 196 leaves; each page ornamented with a grotesque figure; several historiated initials.

10. BIBLE HISTORIÉE. Size,  $4\frac{1}{4}$  in.  $\times$   $6\frac{1}{8}$  in. French art: Blois. Thirteenth century. 58 curious pictures, each with a richly gilt background. The first represents the Expulsion, and other Scripture scenes follow in order to the 44th leaf, which is inscribed *moyses parole adieu*. Then follow 4 pictures of the Temptation, and some other New Testament subjects; the 58th leaf representing the Last Judgment. The early Arabic numerals are interesting.

11. SERVICES, Calendar, Hours, and Hours for the Dead. Size,  $4\frac{1}{4}$  in.  $\times$   $6\frac{1}{2}$  in. English art. Thirteenth century. 118 leaves; 10 historiated initials. Probably of the Sarum use.

12. PONTIFICALE ROMANUM. Size, 11 in.  $\times$   $15\frac{1}{2}$  in. Italian work. 122 leaves. Fifteenth century.

13. CHRONICON. Size,  $8\frac{1}{2}$  in.  $\times$   $12\frac{1}{4}$  in. German work. Fourteenth century. 59 leaves.

14. LIBER HYMNORUM, with Calendar, &c. Size,  $6\frac{1}{8}$  in.  $\times$   $9\frac{1}{2}$  in. Spanish work. Fourteenth century. 228 leaves. Several fine borders like the Italian in style. A rubric on leaf 214 is in Valencian (?) Spanish. Contains Psalms, Hymns, Gospels, and Prayers.

15. PSALMORUM EXPOSITIO (20 leaves): Liber Humanæ Salvationis (23 leaves), and Pope Innocent iij, De

*Mr. Bragge's Collection continued.*

Vilitate Conditionis humanæ (13 leaves). Size,  $9\frac{1}{2}$  in.  $\times$  13 in. Early fourteenth century. French work. 34 pictures, two on a page with writing underneath, containing a complete system of types. At the end is a date, 1378, in Arabic numerals.

16. THE BIRTH AND PASSION OF CHRIST, with hymns in French to the B. V. M. Size,  $6\frac{1}{2}$  in.  $\times$   $9\frac{1}{2}$  in. French work. Fourteenth century. 52 leaves. Of these 23 have half-page pictures on one side only, and one, the first, a full-page crucifix, with emblems and instruments of the Passion. The scenes commence with the Annunciation, and include the Flight into Egypt, the Coronation of the Virgin, the Passion, the Resurrection, the Ascension, and the Day of Pentecost. All are represented in grisaille with a little gilding. 27 leaves of hymns and prayers, written on both sides, complete the book.

17. ROMAN DE LA ROSE. Size, 9 in.  $\times$   $12\frac{3}{4}$  in. French poem. Fourteenth century. Written in double columns on 137 leaves, with one ivy-leaf border, and many pictures  $2\frac{1}{2}$  or 3 inches square. At the end,

*Ci finit le Romant de la Rose  
Du lart damours est toute enclose.*

18. HORÆ. Size,  $4\frac{3}{4}$  in.  $\times$  7 in. 147 leaves. French work. Fourteenth century.

19. LECTIONARIUM. Size,  $10\frac{1}{2}$  in.  $\times$   $15\frac{1}{4}$  in. French work. Fourteenth century. Contains several ivy pattern borders and some historiated initials. These arms on first page, *Argent, a saltire, sable, between four partridges, proper.*

20. HORÆ. Size,  $4\frac{3}{4}$  in.  $\times$   $6\frac{7}{8}$  in. French art. Fourteenth century.

*Mr. Braggé's Collection continued.*

21. HORÆ, cum Calendario. Size,  $4\frac{1}{2}$  in.  $\times$   $6\frac{1}{2}$  in. French art. Fourteenth century. Fine historiated calendar. Borders in red and blue pen-work. 212 leaves.

22. HORÆ. Size,  $4\frac{1}{2}$  in.  $\times$   $6\frac{1}{2}$  in. French art. Fourteenth century, late.

23. BREVIARIUM. Size,  $4\frac{1}{2}$  in.  $\times$  6 in. French art. Fourteenth or fifteenth century. 501 leaves. The following inscription is on a fly-leaf:—"Ces presentes matines ont este escriptes par moy Misse Collin-Osnier Prestre Segretain de la Paroisse Dasse faictes pour vertueuse et bien discrete persone—Madame la Duchesse de Vernon et ce durant le resne de Allexandre second de se nom. noustre Sainte Pere le Pappe, en lannes de noustre Seigneur et sauueur Jesu Christ M. lxxj. au moys de Aoust le xxiiijme iour." Below this shield, *Azure a saltire argent between 3 crescents, in chief, & a bird holding a masle, in base, or.* The writing &c. of this leaf is of the 17th or 18th century, in imitation of the rest of the book. There are several borders and many small historiated initials, the spaces left for larger pictures not being filled up. See Nos. 36, 57, and 59.

24. MISSAL. Size,  $6\frac{1}{2}$  in.  $\times$   $8\frac{1}{2}$  in. Italian art. Fourteenth or early fifteenth century. 291 leaves. Many borders; one full-page picture, the Crucifixion, and several smaller.

25. SARUM MISSAL. Size,  $8\frac{1}{2}$  in.  $\times$   $12\frac{1}{2}$  in. English art. Fifteenth century. 321 leaves; several flower-pattern borders.

26. HORÆ AD USUM SARUM, with Calendar, &c. Size,  $6\frac{1}{2}$  in.  $\times$  9 in. English art. Fifteenth century. 234 leaves. Many miniatures, including Dance of Death, Last Supper, the Creation of Eve, and other unusual subjects. A border round every page, scroll and arabesque pattern.

*Mr. Braggé's Collection continued.*

Contains the hymn *Jesu dulcis memoria*, and others. Some English rubrics. The calendar has the translation of St. Erkenwald and other English festivals.

27. BREVIARIUM. Size,  $5\frac{1}{2}$  in.  $\times$  8 in. English art. Fifteenth century. Belonged to Richard Vowell, last Prior of Walsingham. 245 leaves and 12 fly-leaves, containing additional prayers. Borders of English flower-pattern.

28. GOWER'S CONFESSIO AMANTIS. Size,  $8\frac{1}{2}$  in.  $\times$  14 in. English. Fifteenth century. 179 leaves; one historiated initial, and many borders of the English flower type. Written in double columns. From the library of the late Marquis of Hastings.

29. MISSAL. Size,  $7\frac{1}{4}$  in.  $\times$   $10\frac{1}{4}$  in. French art. Fifteenth century. 292 leaves. Two full page paintings, the Crucifixion and the Father enthroned.

30. ANTIPHONALE, with music. Size,  $4\frac{1}{4}$  in.  $\times$   $7\frac{1}{4}$  in. French art. Fifteenth century. 139 leaves, 3 at the beginning and as many at the end, being in a later hand. Commences with the *In Purificatione*. Exquisite side borders to nearly every page in a style resembling the ivy pattern, with birds and insects, also a few small miniatures in full page borders. The volume contains many rhymed Latin hymns, and appears to have been written for a nunnery from the frequent rubrics, *Due Sorores in medio chori dicant*, and others.

31. HORÆ, &c. Size,  $6\frac{1}{2}$  in.  $\times$  8 in. French art. Fifteenth century. 171 leaves. A very pretty book, with borders round every page of the French flower pattern, with gilt ivy leaves. At the beginning of the Office of the Virgin, leaf 14, verso, and 15, recto, are fine miniatures; the Garden of Eden, with the Temptation and Expulsion, two scenes, form the central picture; the border has the

*Mr. Braggé's Collection continued.*

Creation of Man, the Creation of Woman, and the Command respecting the Tree of Knowledge. On the opposite page, the Annunciation forms the central subject, and the Vision of Joachim, the Meeting of Joachim and Anne, and the Birth of the Virgin are in the border, with these arms: *Sable a lion rampt. argt.: in the dexter chief a crescent, or. Impaling, Gules two lions counter rampant, or; in chief a lion passant gardant argent; in the dexter chief an estoile, or.* There are many other beautiful miniatures, including a dance of death, in which the knight wears these arms: *azure a chevron between six martlets, or.*

32. HEURES LATINES ET FRANÇOISES, with Calendar. Size,  $7\frac{1}{4}$  in.  $\times$  10 in. French art. Fifteenth century. 237 leaves. Every page has a French flower pattern border, 2 in. wide at bottom,  $1\frac{1}{2}$  in. at side, and 1 in. at top. 29 full-page pictures and about 20 others. The arms of Hubert d'Artois impaled with those of Pericard occur among the ornaments. In the picture of the Shepherds a gallows stands on the hill behind. The Annunciation is in the centre of a page, with the Birth of the B. V., her Marriage, and Angel assisting her to Weave, in three circles in the border.

33. HORÆ BEATÆ MARIÆ VIRGINIS. Fifteenth century. French art. Size,  $3\frac{1}{2}$  in.  $\times$   $5\frac{1}{2}$  in. Gold panel borders, with insects and flowers. Many full-page miniatures. 141 leaves.

34. HORÆ, with Calendar. Size,  $4\frac{1}{2}$  in.  $\times$   $6\frac{1}{2}$  in. French art. Fifteenth century. 105 leaves. 14 large and many small pictures. The borders in most cases contain heraldic devices and monograms; these coats being constantly repeated, sometimes on a lozenge, *Or, two bars, and in chief an estoile, azure; impaling, vert, 3 scythe blades in fess argt.* In two pictures these arms are accompanied by

*Mr. Braggé's Collection continued.*

portraits of a lady and gentleman, and a lozenge bearing *Azure, a handbarrow (or ladder?), argent*, probably a badge, between the shields. The initials J. F., also B. D., and D. I. B., frequently occur.

35. EPITRES ET EVANGILES, in French, according to the use of Paris; Johan de Vignay's translation. Size,  $8\frac{1}{2}$  in.  $\times$  12 in. 107 leaves. 20 large miniatures. Fifteenth century. The colophon is dated 1336, otherwise agrees with that of No. 75.

36. HORÆ, with Calendar. French work. Fifteenth century. Size, 5 in.  $\times$  7 in. 149 leaves. Remarkable for having the borders left unfinished. They are in the inlaid style, the miniatures between the pieces of scroll-work not being filled in, except on a few pages. At leaf 107, verso, the figures are coloured, but not outlined or shaded. See Nos. 23, 57 and 59.

37. HORÆ, with Calendar. Size, 4 in.  $\times$   $5\frac{1}{2}$  in. 131 leaves. French art. Fifteenth century. Many full page pictures, and these arms, *Barry sa. & or.*

38. HORÆ. Size,  $4\frac{5}{8}$  in.  $\times$   $6\frac{1}{8}$  in. 204 leaves. French art. Fifteenth century.

39. HORÆ. Size,  $5\frac{1}{2}$  in.  $\times$   $7\frac{3}{4}$  in. 207 leaves. French art. Fifteenth century. 29 large miniatures, and a border to every page.

40. HORÆ, Cum Calendario. Size,  $6\frac{1}{8}$  in.  $\times$   $8\frac{1}{8}$  in. French art. Fifteenth century. 206 leaves and some blank; many borders and pictures. On the first leaf of calendar,

Trente jours a Novembre  
Auril Juing et Septembre  
De vingt huyt en va vng  
Tous les autres ont trête et vng.

*Mr. Bragge's Collection continued.*

On leaf 182 is a singular representation of the Trinity, as three persons sitting one on the lap of the other; the three left hands on an open book, and the three right raised in blessing. See Nos. 46, 51, and 100; also No. 19, single leaves.

41. HORÆ. Size,  $3\frac{3}{8}$  in.  $\times$   $5\frac{1}{4}$  in. French art. Late fifteenth century. 163 leaves. Portrait of owner, and several other full page pictures.

42. ÆSOPE EN FRANCOYS. Size, 7 in.  $\times$   $10\frac{7}{8}$  in. French art. Fifteenth century. Many pictures, each  $2\frac{1}{2}$  in.  $\times$   $2\frac{1}{2}$  in. On last page, "*Cy finissent les fables desope. Jauien. Jalfonce et aulcune<sup>e</sup> joyeuses de pge florentin.*"

43. ROMANCE. Size,  $5\frac{1}{4}$  in.  $\times$   $8\frac{1}{4}$  in. French. Fifteenth century. 23 leaves. 8 pictures. These arms occur twice, *Or, a lion rampt. sable, with a label gules impaling Paly, of six, or and gules.*

44. DE MISERIE HUMANÆ VITÆ CONDITIO. Size,  $6\frac{1}{2}$  in.  $\times$   $8\frac{1}{4}$  in. French art. Fifteenth century.

45. HORÆ. Size,  $2\frac{7}{8}$  in.  $\times$   $4\frac{1}{8}$  in. 187 leaves. Italian art. Fifteenth century.

46. GETIDE BOECK, with Calendar. Size,  $4\frac{1}{2}$  in.  $\times$   $6\frac{1}{2}$  in. Flemish. Fifteenth century. One of the initials contains a curious representation of the Trinity, a head with three faces. See Nos. 40, 51, and 100. Also No. 19, single leaves.

47. LIBER PRECUM. Size,  $6\frac{1}{2}$  in.  $\times$   $7\frac{1}{4}$  in. Flemish art. Fifteenth century (1420-1440). 147 leaves. Written for the family of Wassenaar, near Ghent.

48. HORÆ, with Calendar. Size,  $4\frac{1}{2}$  in.  $\times$   $6\frac{1}{2}$  in. Flemish or Dutch art. Fifteenth century. 351 leaves. On the verso of leaf 98 is a singular border, ornamented with four

*Mr. Braggé's Collection continued.*

circular pictures of the hands and feet with the wounds of our Saviour, and an initial R, with a representation of His heart in purple, wreathed round with a crown of thorns of green on a yellow cross. For other examples see Nos. 80 and 81.

49. HORÆ. Size, 5 in. × 7 in. Northern Dutch. Fifteenth century. Fine "mantling" borders. 228 leaves.

50. GETIDEN BOECK, with Calendar. Size, 5½ in. × 8½ in. Flemish or Dutch. Fifteenth or sixteenth century. 171 leaves. Many fine borders and full page pictures, including the Lord's Supper, A Last Judgment; a border representing the tortures of hell, and other rare subjects. On leaf 109 is a shield of arms twice repeated: *Azure three cups argent*, quartering, *gules a lion rampt. or*, and impaled with, *Argent a lion rampt. sable*; and the initials G. A. L.

51. HORÆ, with Calendar. Size, 6½ in. × 9 in. Dutch art. Fifteenth century. 210 leaves. The borders are in a peculiar style, boldly designed and subdued in colouring. There are seventeen full page miniatures, including one of the Last Supper, in which a bird is on the dish; and one of St. Michael weighing souls. There are also many fine initial letters containing saints, and one in which the Holy Trinity is represented by a head with three faces. See Nos. 40, 46, and 100.

52. HORÆ, with Calendar, &c. Size, 5 in. × 6½ in. Flemish art. Fifteenth century. 231 leaves. 12 leaves of calendar, each ornamented with a miniature of the Month, in colours, on the recto; the zodiacal sign, in a bronze chiaroscuro, on the verso. The 13th leaf contains a full page miniature of the Second Advent; verso blank. The 14th has a *Pietà*, with a fine view of a city behind the cross. On the next page is the hymn *Stabat Mater*. On the verso

*Mr. Bragge's Collection continued.*

of the 21st leaf is a fine painting of the Saviour, holding an orb, in a purple gown, on a gold ground. There are 36 full page pictures in all, and every page has a small miniature as a border either in gold, shaded, or in colour.

53. GHETIDE BOECK, with Calendar. Size,  $4\frac{1}{2}$  in.  $\times$   $6\frac{1}{4}$  in. Flemish art. Fifteenth century. 315 leaves. This inscription on fly leaf in a contemporary hand: *Dit Boeck hoort toe Kathereyn Pieters dochter.*

54. HORÆ, with Calendar. Size,  $5\frac{1}{4}$  in.  $\times$   $7\frac{1}{2}$  in. Flemish. Fifteenth century. 159 leaves.

55. HORÆ, with Calendar. Size,  $5\frac{1}{2}$  in.  $\times$   $7\frac{1}{4}$  in. Flemish. Fifteenth century. 280 leaves. Twenty-one full page miniatures and many borders, &c. The calendar contains employments of the months, and signs of the zodiac. At least two different hands appear in the borders, and several in the initials. The principal full page miniatures are, 1. St. Veronica. The border very fine; at the top a man with a tube-gun shoots at a dragon: below is a lady who looks up at him. 2. St. George. Fine border. 3. The Seven circles of Heaven. Fine border. 6. The Crucifixion. Very fine border containing the emblems of the Evangelists. 7. Pentecost. Border of inferior workmanship. 8. The Madonna and Child on a crescent surrounded by angels with musical instruments. Border very fine. 10. Christ before Pilate. Border inferior. In the border of the page opposite, also of inferior work, is a fox preaching in a pulpit to a cock. A scroll is between them with the words *Veni ad me.* 11. The Flagellation. 12. The Bearing of the Cross. 13. Raising the Cross. 14. The Descent. 15. The Entombment. 16. The Coronation of the B. V. M. 17. Facing the beginning of the Penitential Psalms, The Last Judgment, Christ seated on the double rainbow. On the opposite page (18) David with his harp, kneeling. Both pages surrounded with borders of

*Mr. Bragg's Collection continued.*

South America in 1549 by the first Spanish bishop and remaining there until the presidency of Rosas in 1850.

60. HORÆ, with Calendar. Size,  $5\frac{1}{2}$  in.  $\times$   $7\frac{1}{2}$  in. Spanish (Valentian) art. Fourteenth century? 168 leaves. Contains the following full page pictures in a very singular style of art, the background and landscape being chiefly painted in a kind of pearl colour, and the sky of chequer work:— 1. The Annunciation; the angel is in pink, and the Blessed Virgin in blue. In the background are some buildings showing marks of the horse-shoe style of arch. 2. The Nativity. 3. The Resurrection. 4. The Offering of the Wise Men. 5. The Crucifixion; a very fine and simple work, representing the Cross between the Virgin and St. John. 6. The Ascension. These pictures are  $4\frac{1}{4}$  in. wide and  $5\frac{1}{4}$  in. high, exclusive of borders.

61. HORÆ. Size,  $4\frac{1}{2}$  in.  $\times$   $6\frac{1}{2}$  in. Italian art. Fifteenth century. 162 leaves.

62. HORÆ, with Calendar. Size,  $4\frac{1}{2}$  in.  $\times$  7 in. Italian art, Sienna. Fifteenth century. 225 leaves.

63. HOURS. Size, 5 in.  $\times$   $7\frac{1}{2}$  in. Italian art. Fifteenth century. 164 leaves.

64. HORÆ, with Calendar. Size,  $5\frac{1}{8}$  in.  $\times$  7 in. French art. Fifteenth or sixteenth century. 164 leaves. 31 miniatures and borders to every page, all in grisaille. A shield of arms, coloured with helmet and mantling, *Argent 3 lions rampt. vert crowned or.* Supporters, *two griffons or.* Crest, *a talbot's head affrontee ppr. between two wings or.*

65. HORÆ. Size,  $4\frac{1}{8}$  in.  $\times$  7 in. French art. Sixteenth century. 89 leaves. An inlaid border in a bold style to each page, and many miniatures.

*Mr. Braggé's Collection continued.*

66. HORÆ. Size, 4 in.  $\times$  5½ in. French art. Sixteenth century, 1537. Arms of Du Guesne at the end. Arms of Orleans at the foot of each miniature and many other pages. This colophon, *En lan de grace mil cinq cent trente et sept sont escriptes ces heures en la noble maison et Abbaye de Saint Amand a la requeste de maistre Franthois du Guesne. Pries pour luy.*

67. HORÆ, with Calendar. Size, 5½ in.  $\times$  7½ in. French art. Sixteenth century. 152 leaves.

68. HORÆ, with Calendar. Size, 4 in.  $\times$  6½ in. French art. Sixteenth century. 148 leaves. Contains 16 large and many very beautiful small miniatures in grisaille, closely resembling Limoges enamels. The initials are also in black, grey and gold, and each page is surrounded by a line of the same tints. The Calendar is on 12 leaves, each with a zodiacal sign, and a pastoral scene, in grisaille.

69. EURIPIDES, in French. Size, 6½ in.  $\times$  8½ in. French art. Sixteenth century. 73 leaves. Outlines in a "classical" style.

70. HORÆ, with Calendar. Size, 2½ in.  $\times$  3½ in. Flemish. Sixteenth century. 164 leaves. Many miniatures, panelled borders, and single flowers.

71. HORÆ, with Calendar. Size, 3½ in.  $\times$  5½ in. Italian art. Sixteenth century. 105 leaves. Many miniatures and borders in a late style, one of which contains a shield *azure*, with five red spots, perhaps meant for the five wounds.

72. BIBLE, in Rhyme. Size, 9 in.  $\times$  14½ in. German art. Fifteenth century. 266 leaves. Written by Dietrich, chaplain to the Count and Countess von Toggenburg, in 1411. Contains many curious pictures.

*Mr. Bragge's Collection continued.*

73. BIBLE HISTORY, in Verse. Size,  $7\frac{1}{4}$  in.  $\times$   $9\frac{1}{4}$  in. Spanish work. Fourteenth century. 225 leaves.

*For other books from Mr. Bragge's Collection, see Nos. 98, 99, 111, 112, 116 to 118, 120, 121, 123, 126 and 127.*

74. PSALTER, in Latin. English work. Fourteenth century. Formerly in the Sussex collection. Commences with a calendar on six leaves. The initial B of Psalm I. finely illuminated. *Subject*, David playing the harp. At the foot of this page is the following inscription in contemporary writing:—

i<sup>te</sup> lib' ē dom<sup>9</sup> mdtis scīludo<sup>9</sup> þþe nouis<sup>m</sup> ord carth.

The first letter of every verse is in gold. At the commencement of each psalm is an initial in colour, and a representation of the Holy Trinity at the head of the Psalm *Dixit Dominus Domino*. Several pages of prayers close the volume. *Lent by Rev. J. Fuller Russell, F.S.A.*

75. EPISTLES AND GOSPELS, in French, according to the use of Paris. Size, 7 in.  $\times$  10 in. Fifteenth century. French work. Contains six paintings in grisaille; no borders. At the foot of each page on which a painting occurs are these arms on a lozenge dimidiated, dexter, *Azure an ear of wheat, or, in chief a label argent*; sinister, *gules semé of crosslets, a lion rampt. or*. The six subjects are as follows:—1. Our Lord, seated within a quatrefoil, surrounded by the emblems of the Evangelists. 2. St. Luke. 3. St. John. 4. Judas, with the Chief Priests, under a gothic canopy. 5. The Betrayal. 6. The Assumption of the B. V. M. At the end of the book is written, *Cy Finist les epitres et les Evangiles translatees de latin enfrancois. Selon l'usage de paris. Et les translata frere iehan devignay alarequeste de madame la royne de bourgogne, femme*

*Philippe de valoy roy de france ou temps quil vivoit. Ce fu fait lan de grace mil ccc. xxvj. ou mois demay viij. jour entrant. Deo Gracias. See No. 35.*

*Lent by the Rev. J. Fuller Russell, F.S.A.*

76. HORÆ B. MARIE VIRGINIS. Size,  $4\frac{1}{8}$  in.  $\times$   $7\frac{1}{8}$  in. English work. Fifteenth century. This book is of the rarely occurring "use of London." The calendar occupies 6 leaves. On the verso of the 7th is a representation of the Holy Trinity, on a chequered ground of red, blue, and gold, heightened in some places with green. Then follow 39 leaves of prayers, with full page miniatures of 15 Saints, including St. Thomas of Canterbury, St. Alban, St. Erkenwald, St. Etheldreda, St. George, and St. Edward. The office of the B. V. M. commences with a full page of the Annunciation, and contains, also on full pages, the Agony in the Garden, the Betrayal, Christ before Pilate, the Via Crucis, the Crucifixion, the Descent, the Entombment, the Assumption of the Virgin, and the Last Judgment, very singularly treated. Facing the commencement of the Penitential Psalms, there is a full page picture of an angel holding a shield with the emblems of the Passion. At the office for the dead there is a picture of Priests and Acolytes, with candle, beads, and books, a pall of blue bearing a white cross. Opposite the beginning of the Psalm *Domine probasti* (139) is a "Piety of the B. V. M.," who is seated at the foot of the cross bearing the Lord's body on her knees. The last full page picture is St. Jerome in the act of cutting with a knife the claws of a lion. He is seated on a high chair or throne and dressed in scarlet with a Cardinal's hat. There are many borders throughout the book of a purely English type, some of them very singular and bold in design.

*Lent by the Rev. J. Fuller Russell, F.S.A.*

77. HORÆ B. MARIE VIRGINIS. Size, octavo.

French work. Fifteenth century. From the library of H.R.H. the Duke of Sussex. A very fine manuscript with a very full calendar on 6 leaves, each bordered with the appropriate sign of the zodiac and a homely or agricultural scene. The pages throughout the volume are bordered, some of them all round the text, and there are 12 large and many smaller miniatures of the usual design and very finely executed. The borders are of the kind which may be distinguished as "inlaid."

*Lent by the Rev. J. Fuller Russell, F.S.A.*

78. MISSAL, Sarum use. Size, small folio. English work. Fifteenth century. There are many borders of the "English flower type" and several small historiated initials. At the Canon Missæ is a very fine "Crucifixion," within a border, the full size of the page.

*Lent by the Rev. J. Fuller Russell, F.S.A.*

79. APOCALYPSE, in French. Size, 10½ in. × 7 in. Folio. French work. Fourteenth century. 39 leaves, almost every page being decorated with a picture the full width, 70 in all. Formerly in the collection of H.R.H. the Duke of Sussex. *Lent by the Rev. J. Fuller Russell, F.S.A.*

80. DEVOUT PRAYERS OF THE PASSYŌ OF GOD. Size, 3½ in. × 4½ in. English. Fifteenth century, 15 leaves. A poem with miniatures representing the instruments of the Passion, the Five Wounds, and the Thirty Pieces of Silver, to which last there are the lines:—

"The penyes also that Judas tolde  
For the whiche our lorde was solde;  
Lord kepe me fro treason & couetyse  
Therein to deye in no maner of wyse."

See also Nos. 48 and 81.

*Lent by the Rev. J. Fuller Russell, F.S.A.*

81. CRUUS GETIDE, with Calendar, &c. Size,  $3\frac{1}{4}$  in.  $\times$   $5\frac{1}{4}$  in. Flemish or Dutch art. Fifteenth century. 152 leaves. 17 full page miniatures in grisaille, and one, 2 in.  $\times$  3 in., representing the Five Wounds in colour, a subject of rare occurrence. See Nos. 48 and 80.

*Lent by the Rev. W. J. Loftie, F.S.A.*

82. HORÆ B. V. M., with Calendar. Octavo. French. Fifteenth century. Borders to every page in the "inlaid" style, and several miniatures.

*Lent by the Rev. W. J. Loftie, F.S.A.*

83. HORÆ B. V. M., of the use of Rouen. Size, octavo. French. Fifteenth century. Borders to every page, and many miniatures.

*Lent by the Rev. W. J. Loftie, F.S.A.*

84. HORÆ B. V. M. Size, duodecimo. Flemish art of the fifteenth or sixteenth century. Contains many miniatures, and bordered in the "panelled" style, some of the grounds being purple instead of the usual gold. At the Vigil for the Dead is a very curious full page picture within a border. The subject is shown in the interior of a room. In the foreground a naked corpse lies on a mattress. Candles are at the head and feet. A man in blue with a red cap sits on a chair behind. Near him are two women, one of whom has a book in her hand. They are engaged in an earnest conversation and are seated on the side step of a high crimson bed. Above their heads a soul, represented as a naked child, appears in a nimbus of gold, an angel on the "dexter" side, dressed in white with a blue shield defending it from the attack of a griffon on the "sinister." The border is filled with skulls. One wears a papal tiara, one a crown, one a mitre, and one a cardinal's hat.

*Lent by Richard Fisher, Esq., F.S.A.*

85. HORÆ. Size, quarto. French work. Fourteenth

century. Written on 105 leaves, each bordered with a flowing ivy-leaf pattern. Contains 33 fine miniatures, 1 large and 3 smaller ones being arranged in a page. Many of them have fine chequerwork grounds. The central miniature is in each case  $4\frac{1}{4}$  in.  $\times$   $2\frac{1}{4}$  in.: there are 11 of this size, representing: 1. The Assumption; 2. The Betrayal; 3. Gethsemane; 4. Christ before Pilate; 5. The Scourging; 6. The Way to Calvary; 7. The Crucifixion; 8. The Descent from the Cross; 9. The Entombment; 10. The Last Judgment and Resurrection; 11. The Office for the Dead. The smaller miniatures on the first page show, 1. The Virgin Kneeling; 2. The same with the Infant Saviour; 3. The Infant learning to Walk. On the page with the Scene in the Garden (No. 3) are three slightly different representations of the disciples asleep. *Lent by Richard Fisher, Esq., F.S.A.*

86. HORÆ B. V. M. Size, large 4to. Flemish work. Fifteenth century. From the celebrated Benedictine Abbey of St. Maur. Commences with a calendar on 6 leaves within "panelled" borders containing domestic and agricultural scenes, the sign of the Zodiac for each month being in the sky above. Leonine verses for the months are on each page. There is a hawking scene for June and pig-killing for December, in which a woman with a pan catches the blood. The Passion follows, commencing with a fine picture of 1. The Agony in the Garden, surrounded by a border representing scenes of the Betrayal; 2. The Resurrection is in a border with four scenes, including the Magdalene and the Walk to Emmaus; 3. The Day of Pentecost; 4. The Reading of the Gospel at High Mass, the border containing a Jesse tree; 5, 6, 7, 8. Four fine miniatures of the Evangelists, of smaller size; 9. The Annunciation, surrounded by a border of the story of Gideon; 10. The Visitation, containing a charming view of a Flemish house surrounded by a moat, the owner

standing on the bridge; 11. The Nativity, in a border representing the interior of a church; 12. The Epiphany; 13. The Massacre of the Innocents; 14. The Last Supper, the border containing the Ride into Jerusalem, the Washing of Feet, and Judas with the Purse on his way to the Priests; 15. David Praying; 16. The Raising of Lazarus, a Gothic cathedral in the background, and the border containing a funeral at a country churchyard, and the scene of "Trois Vifs et Trois Morts;" 17. St. Michael; 18. St. John Baptist; 19. SS. Peter and Paul; 20. St. James; 21. SS. Philip and James; 22. St. Andrew; 23. The Lapidation of St. Stephen; 24. St. Laurence; 25. St. George; 26. St. Sebastian; 27. St. Christopher; 28. St. Martin; 29. St. Elizabeth with the Virgin and Child; 30. St. Mary Magdalene; 31. St. Katharine; 32. St. Margaret; 33. St. Appollonia; 34. The Sacrament of St. Gregory; 35. St. Bernard; 36. A *Pietà*. Many pages are surrounded with borders, of the "panelled" kind, on gold, purple, pearl, and other coloured grounds, containing birds, flowers, precious stones, and other ornaments.

*Lent by Richard Fisher, Esq., F.S.A.*

87. LIBER PRECUM. Size, 4 in.  $\times$   $5\frac{1}{2}$  in. German work. Sixteenth century. Beautifully written in red and black, with many exquisite borders of flowers, insects, and grotesques.

*Lent by Francis Cook, Esq.*

88. HORÆ SECUNDUM USUM ROMANÆ ECCLESIAE, with Calendar, &c. Size,  $3\frac{1}{2}$  in.  $\times$  5 in. Flemish. Fifteenth century. Many full page miniatures and borders.

*Lent by Francis Cook, Esq.*

89. HORÆ. Size,  $3\frac{1}{2}$  in.  $\times$   $5\frac{1}{4}$  in. French art. Fourteenth century. Ivy-pattern borders and several miniatures.

*Lent by Robert Young, Esq., C.E.*

90. OFFICIUM BEATÆ MARIAE VIRGINIS, ad

usum Romanum. Size,  $3\frac{1}{4}$  in.  $\times$   $5\frac{1}{8}$  in. French art. Sixteenth century. In Roman characters, with 16 large and 21 small miniatures and numerous painted capitals.

*Lent by S. Addington, Esq.*

91. HORÆ. Size,  $5\frac{1}{2}$  in.  $\times$   $6\frac{1}{2}$  in. French art. Fourteenth century. Ivy borders to every page and many miniatures, one representing a knight in a scarlet robe kneeling before the Holy Family. The rubrics in French.

*Lent by S. Addington, Esq.*

92. HORÆ. Size,  $6\frac{1}{4}$  in.  $\times$   $4\frac{3}{4}$  in. French art. Sixteenth century. 11 large and 24 small miniatures, and many borders in the French flower pattern. 154 leaves. Said to have been presented to Mary Queen of Scots by the Pope, and to have been in her hand on the scaffold. Formerly in the Scotch College at Paris.

*Lent by S. Addington, Esq.*

93. ANTIPHONARIUM. Size,  $5\frac{1}{4}$  in.  $\times$   $7\frac{1}{8}$  in. French art. Fifteenth century. Fifteen miniatures, and many borders of the "inlaid" pattern.

*Lent by S. Addington, Esq.*

94. HORÆ, with Calendar, &c. Size,  $5\frac{1}{4}$  in.  $\times$   $7\frac{1}{4}$  in. Flemish work. Fifteenth century. 182 leaves. A border to every page, and many large and small miniatures closely resembling those in Mr. Fisher's Book (No. 86) from the Abbey of St. Maur.

*Lent by John Malcolm, Esq., of Poltalloch.*

95. HORÆ B. V. M., with Calendar, &c. Size,  $7\frac{1}{8}$  in.  $\times$   $10\frac{1}{4}$  in. Partly English art of early fifteenth century character and partly (26 leaves at the end and 1 leaf of calendar) Italian, dated 1481. Prefixed to the calendar are four leaves of prayers, both Latin and English, in a smaller hand. The calendar is on 6 leaves, each ornamented with an English flower-pattern border. A leaf follows with an

Italian table dated at one side 1481, at the other 1482. There are many fine borders of the English type, and 21 miniatures, each  $3\frac{1}{2}$  in.  $\times$   $3\frac{1}{2}$  in., very curious for the illustrations of contemporary costume and manners. There are 5 miniatures in the Italian portion of the book, and several borders closely imitating the English pattern. On the first page is the signature *H. Warrewyk*, perhaps that of Henry Beauchamp, Duke of Warwick, who died in 1445.

*Lent by John Malcolm, Esq., of Poltalloch.*

96. HORÆ. Size,  $4\frac{1}{8}$  in.  $\times$   $5\frac{3}{16}$  in. Italian and Flemish art of the fifteenth and sixteenth centuries. Divided into IV. volumes. Vol. I., 40 leaves, 6 miniatures, and 38 borders. The borders are all in an Italian style. The first 5 miniatures are by artist A., probably Italian. The sixth by B., also Italian. Vol. II., 76 leaves, 10 miniatures by artist C., probably Flemish, and 9 by B.; and 46 borders, in which at least two different hands, both Italian, appear. Vol. III., 81 leaves, 34 miniatures by B. and 3 by C., and 6 borders, in one of which (on leaf 213) is a profile of Charles V. Vol. IV., 92 leaves, 1 miniature by C. and 1 by B., and 48 borders. Many of the borders contain badges and devices of a semi-heraldic character, among them the Phoenix which is known as the *impresa* of Bona of Savoy, the ermine, the rabbit, and the child playing with a dragon, or serpent. This magnificent book is thus described by Mr. Maunde Thompson, of the British Museum, in the *Academy* of March 21, 1874:—

“This wonderful volume, which was brought from Spain to this country about two years since, is probably unique of its kind. It is enriched with an unusually large number of miniatures and borders of the finest order, the work of artists of the Italian and Flemish schools. The MS. appears to have been commenced for Bona of Savoy, who became, in 1468, the wife of Galeazzo Maria, Duke of Milan, and died in 1494; and to have been intended, as the work proceeded, for the use of her granddaughter, Bona Maria, who was born near the end of the fifteenth century, and became Queen of Poland by

marriage with Sigismund I. in 1518. The frequent occurrence of her badge and motto in the borders connects the volume indubitably with the elder Bona; while the insertion of the name "Bona Maria" seems to point to the granddaughter, though she must have been yet an infant while the Italian part of the work was in progress. The MS. contains upwards of sixty miniatures and about one hundred and forty borders of various subjects and designs. The borders and greater part of the miniatures are of Italian art, of the latter part of the fifteenth century, and, though by various hands, their excellence is sustained throughout the volume. The miniatures by Flemish artists are comparatively few, and of somewhat later date, but are the very best of their kind, wonderfully delicate and soft in colouring. In the lower border of one of the pages is a medallion portrait of the Emperor Charles V., with the date 1520. One of the Flemish miniatures likewise bears a date of 1519. When the great rarity of single volumes containing many specimens of fine Italian miniatures is borne in mind, the value of this MS. will be appreciated. It must ever remain a subject for regret that financial difficulties prevented the acquisition of this art treasure for the British Museum."

*Lent by John Malcolm, Esq., of Poltalloch.*

97. HORÆ. Size, duodecimo. French. Sixteenth century. *Lent by the Rev. J. Fuller Russell, F.S.A.*

98. PONTIFICALE ROMANUM. Size, 11½ in. × 16½ in. Italian art. Fourteenth or fifteenth century. 587 leaves. 9 large and 64 small historiated initials and fine flower borders. *Lent by William Bragge, Esq., F.S.A.*

99. REGNARS. Reynard the Fox, in French. Size, 10 in. × 14½ in. Fifteenth century. 44 leaves. Double columns. 4 large and 5 smaller pictures. These arms occur frequently, *Per pale azure and or two lions combatant or and sable.* *Lent by William Bragge, Esq., F.S.A.*

100. A COLLECTION OF CUTTINGS from Italian Service books, in one volume. Contains two very curious representations of the Holy Trinity, one of them resembling those in Nos. 40, 46, and 51, the other apparently being a rendering of the visit of the three angels to Abraham:

three venerable men seated at a table, spread in a finely painted landscape. *Lent by C. W. Standidge, Esq.*

101. LIVRE DES POEMES. Size, octavo. French calligraphy. Seventeenth century.

*Lent by C. W. Standidge, Esq.*

102. BREVIARIUM, with Calendar. Size,  $4\frac{1}{4}$  in.  $\times$   $6\frac{1}{2}$  in. Italian art. Fifteenth century. Belonged to Pope Pius V. There are several fine paintings, including a Last Judgment and a representation of the Ship of the Church.

*Lent by Henry H. Gibbs, Esq.*

103. LE PELERINAGE DE LA VIE HUMAINE. Size,  $7\frac{1}{2}$  in.  $\times$   $10\frac{3}{8}$  in. French. Fifteenth century. 154 leaves. Contains 97 large miniatures and 830 capitals in gold and colour. A translation into prose of Guillaume de Guileville's poem, from which Bunyan is believed to have borrowed the machinery of his *Pilgrim's Progress*. It has been turned into prose, according to the account on the first page, by a "Clerk of Angers," at the request of Jehanne de Laval, Queen of Jerusalem, &c., second wife of René, duke of Anjou, titular King of Jerusalem, &c., father by his first wife of Margaret, queen of Henry VI. of England. The arms of Laval occur on the first and some other leaves. This book is mentioned in Southey's *Life of Bunyan*. It was formerly in the Perkins Library, No. 814.

*Lent by Henry H. Gibbs, Esq.*

104. HORÆ SANCTÆ CRUCIS. Size, 5 in.  $\times$   $6\frac{3}{4}$  in. Flemish art. Fifteenth century.

*Lent by Henry H. Gibbs, Esq.*

105. HORÆ, AD USUM SARUM, with Calendar. Size,  $4\frac{1}{8}$  in.  $\times$   $5\frac{1}{4}$  in. English or Anglo-Flemish art. Fifteenth century. At the end, in a different but contemporary hand, are the prayers known as the *Fifteen Oes*, in English.

*Lent by Henry H. Gibbs, Esq.*

106. OFFICIUM B. V. M., with Calendar. Size,  $3\frac{1}{4}$  in.  $\times$   $4\frac{1}{2}$  in. French art. Fifteenth century. 212 leaves. Paintings of flowers, fruit, insects, and birds on every page. 23 miniatures and 38 borders, including the calendar.

*Lent by Henry H. Gibbs, Esq.*

107. PSALTERIUM. Size,  $8\frac{1}{8}$  in.  $\times$   $12\frac{1}{2}$  in. French work. Fourteenth century. Fine full page illuminated B. at the beginning. Many curious outline grotesques on every page.

*Lent by Henry H. Gibbs, Esq.*

108. BREVIARY, with Calendar. Size,  $4\frac{1}{2}$  in.  $\times$   $6\frac{1}{4}$  in. French work. Fifteenth century. Borders and initials *en grisaille*.

*Lent by Henry H. Gibbs, Esq.*

109. HORÆ, with Calendar. Size,  $5\frac{1}{4}$  in.  $\times$   $7\frac{1}{4}$  in. Flemish. Fifteenth century. 191 leaves. Many miniatures and borders in the "mantling" style.

*Lent by Henry H. Gibbs, Esq.*

110. HORÆ, with Calendar. Size,  $6\frac{1}{4}$  in.  $\times$   $8\frac{1}{4}$  in. French art. Fourteenth century. 31 large miniatures and many borders of the French penwork and ivy-leaf pattern.

*Lent by Henry H. Gibbs, Esq.*

111. BIBLIA. Size,  $11\frac{1}{4}$  in.  $\times$   $15\frac{1}{4}$  in. French art. Fifteenth century. Four volumes, of which two are exhibited; the first containing 199 leaves, 8 large and 59 smaller miniatures and borders, some containing a shield of arms, *azure*, 6 plates, *in pile and a chief, or*, and the motto, *Et puis hola*; and the fourth, 183 leaves with 8 large and 45 smaller miniatures. Guyars des Moulins' translation, finished in 1295.

*Lent by William Bragge, Esq., F.S.A.*

112. NOVUM TESTAMENTUM. Size,  $5\frac{1}{8}$  in.  $\times$   $7\frac{1}{8}$  in.

Probably Spanish art. Fourteenth century. Many curious initials in black, green, red, blue, and yellow.

*Lent by William Bragge, Esq., F.S.A.*

113. BIBLIA. Size,  $6\frac{1}{2}$  in.  $\times$   $9\frac{1}{2}$  in. Italian work. Thirteenth century. At the head of the first column is inscribed in gold,

Laudibus hujus he- Felicitatem letare Cremo-  
ri na

Qui meruit fie- Partæ generisque coro-

And at the sixth page,

Materiem superat opus excellens *Viviani*  
Cujus facta probant mores in pectore *Sani*.

The first page has every capital in gold, and throughout the book the initial of every verse is in silver, which remains untarnished.

*Lent by Samuel Addington, Esq.*

114. BIBLIA. Size,  $5\frac{1}{8}$  in.  $\times$   $9\frac{1}{2}$  in. German work. Thirteenth century.

*Lent by Henry H. Gibbs, Esq.*

115. BIBLIA. Size,  $4\frac{1}{4}$  in.  $\times$   $5\frac{1}{2}$  in. Italian work. Thirteenth century. 13 lines to an inch. Index. Miniature of the Seven Days of Creation, curiously represented as supported on the head of a crouching figure whose heel a dragon is biting. The text from Genesis iii. is quoted in the margin.

*Lent by the Trustees of the late Sir W. Tite, C.B.*

116. BIBLIA. Size, 10 in.  $\times$   $13\frac{1}{2}$  in. Thirteenth century. Double columns. 6 lines to an inch. 411 leaves. Table of interpretations at end. Formerly in the collection of Dr. Adam Clarke. See his catalogue, No. 25. This is the largest of several Bibles of the same period exhibited together. Most of them are remarkable for the fineness of the vellum and the minuteness of the writing. The number of lines in an inch is given in each case. They vary chiefly in the amount of illumination, but little

in the character of it. The present folio has historiated initials to each book. It is very French in the style, colouring, and costume, but has usually been called German. A very similar book at the British Museum has the name of "Wills. Deuoniensis," as that of the writer, which gives this work a possible English origin. The Bibles which most closely resemble this one are put next in order.

*Lent by W. Bragge, Esq., F.S.A.*

117. BIBLIA. Size,  $3\frac{1}{8}$  in.  $\times$   $5\frac{2}{8}$  in. Thirteenth century. Double columns. 13 lines to an inch. 658 leaves, including Table of Interpretations. Small historiated initials to each book. Belonged in 1574 to John Tomone, a Doctor of Medicine, of Burgundy.

*Lent by W. Bragge, Esq., F.S.A.*

118. BIBLIA. Size,  $4\frac{1}{8}$  in.  $\times$   $6\frac{1}{8}$  in. Thirteenth century. Double columns. 10 lines to an inch. 577 leaves, with Table. Historiated initials. On a title-page of the seventeenth or eighteenth century it is stated to have been written in 1407.

*Lent by W. Bragge, Esq., F.S.A.*

119. BIBLIA. Size,  $3\frac{1}{2}$  in.  $\times$   $4\frac{7}{8}$  in. Thirteenth century. Double columns. 13 lines to an inch. 442 leaves and one blank. Historiated initials.

*Lent by the Rev. W. J. Loftie, F.S.A.*

120. BIBLIA. Size,  $4\frac{7}{8}$  in.  $\times$   $7\frac{1}{4}$  in. Thirteenth century. Double columns. 9 lines to an inch. 642 leaves. Index. Small historiated initials to each book.

*Lent by William Bragge, Esq., F.S.A.*

121. BIBLIA. Size,  $4\frac{3}{8}$  in.  $\times$   $6\frac{1}{2}$  in. Thirteenth century. Double columns.  $9\frac{1}{2}$  lines to an inch. 450 leaves. The capitals are painted in red and green, or red and blue. Probably German work.

*Lent by William Bragge, Esq., F.S.A.*

122. BIBLIA. Size, 4 in.  $\times$   $5\frac{1}{8}$  in. Thirteenth century. Double columns. 11 lines to an inch. 469 leaves. Index. A miniature representing the Days of Creation, at the First of Genesis, and many coloured initials.

*Lent by S. Addington, Esq.*

123. BIBLIA. Size,  $3\frac{1}{8}$  in.  $\times$   $5\frac{1}{4}$  in. Thirteenth century. Double columns.  $11\frac{1}{2}$  lines to an inch. 554 leaves. Index. A miniature of Creation, with a crucifixion below.

*Lent by William Bragge, Esq., F.S.A.*

124. BIBLIA. Size,  $3\frac{1}{4}$  in.  $\times$   $5\frac{1}{8}$  in. Thirteenth century. Double columns. 13 lines to an inch. Index.

*Lent by the Rev. W. J. Loftie, F.S.A.*

125. BIBLIA. Size,  $5\frac{1}{2}$  in.  $\times$   $6\frac{1}{4}$  in. Thirteenth century. Double columns. 11 lines to an inch. Index. In a French inscription at the end, on a fly-leaf, is the date 1371.

*Lent by the Rev. W. J. Loftie, F.S.A.*

126. TESTAMENTUM NOVUM. Size,  $5\frac{1}{2}$  in.  $\times$  8 in. Thirteenth century. 9 lines to an inch. 108 leaves. Double columns.

*Lent by William Bragge, Esq., F.S.A.*

127. BIBLIA. Size,  $5\frac{7}{8}$  in.  $\times$   $8\frac{1}{4}$  in. Thirteenth century. Double columns. 10 lines to an inch. 315 leaves. Contains contemporary writing on fly leaves, and an English sixteenth century inscription.

*Lent by William Bragge, Esq., F.S.A.*

128. BIBLIA. Size,  $3\frac{1}{8}$   $\times$   $5\frac{1}{8}$  in. Thirteenth century. Double columns. 13 lines to an inch.

*Lent by the Rev. W. J. Loftie, F.S.A.*

129. NOVUM TESTAMENTUM. Size,  $3\frac{5}{8}$  in.  $\times$   $5\frac{7}{8}$  in. Late twelfth or early thirteenth century. Double columns. 7 lines to an inch. 312 leaves. Curious initials, with interlacements and monogrammatized words. This inscription on a fly-leaf in writing, perhaps, of the fourteenth century:—

*"Ista Biblia est michi Jacobo Herderi presbyteri (?) in Ecclesia*

*Sancti Agricolæ beneficiato.*" Calendar on six pages at the end.  
*Lent by the Rev. W. F. Loftie, F.S.A.*

130. HORÆ. Size, 5 in. × 7 in. French art. Fifteenth century. 15 miniatures and many borders in the "inlaid" style.  
*Lent by Julian Marshall, Esq.*

131. HORÆ, with Calendar. Size, 7 in. × 9½ in. French art. Fifteenth century. 160 leaves. 21 miniatures besides 24 in the calendar.  
*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

132. HORÆ, with Calendar. Size, 3½ in. × 4½ in. Flemish art. Fifteenth century. 195 leaves. 12 miniatures.  
*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

133. HORÆ, with Calendar. Size, 3½ in. × 4½ in. Italian art. Fifteenth century. 196 leaves. 16 miniatures. A very pretty little book, said, with authority, to have been in the library of Henry Stuart, "Cardinal of York," who died in 1808.  
*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

134. HORÆ, with Calendar. Size, 6½ in. × 9½ in. French art. Fifteenth century. 160 leaves. Ivy-pattern borders and 16 miniatures.  
*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

135. HORÆ, with Calendar. Size, 4to. Flemish art. Fifteenth century. 11 miniatures.  
*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

136. HORÆ, with Calendar. Size, 4½ in. × 8½ in. French art. Sixteenth century.  
*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

137. HORÆ, "Secundum Ordinem Carthusianum." Size, 3½ in. × 4½ in. Flemish art. Fifteenth century. 155 leaves. 9 miniatures.  
*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

138. HORÆ, with Calendar, "Secundum usum Rothomagensem." Size, 5 in.  $\times$  7½ in. French art. Fifteenth century. 73 leaves.

*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

139. VIES DES PHILOSOPHES. Size, 4to. French art. Fifteenth century. 20 miniatures of the Greek Philosophers. 67 leaves.

*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

140. TRIONFI, SONETTI E CANZONI DI PETRARCHA. Size, 6¼ in.  $\times$  10¼ in. Italian. Fifteenth century. 2 bordered leaves and 2 miniatures, one containing a portrait of the poet.

*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

141. LECTIONARIUM et Sequentiæ cum Antiphonario et Orationibus pro festis Ecclesiæ Romanæ. Size, 7 in.  $\times$  11¼ in. Italian art. Sixteenth century. Contains 8 paintings, supposed to be by Tadeo Miniatore, the illuminator to Leo X., by which pope this book was given to Cardinal Bembo. In 2 vols.

*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

142. EVANGELIA IV., Latine. Size, 7¾ in.  $\times$  11½ in. Eleventh or twelfth century. German art. 199 leaves. The Canons of Eusebius are placed under coloured arcades.

*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

143. LECTIONARIUM. Size, 7 in.  $\times$  10 in. German art. Eleventh or twelfth century. 128 leaves. Every leaf has gold and coloured initials, and the commencement of each Epistle and Gospel is written in capital letters of silver. A very fine book. This inscription is on a fly-leaf, "Liber iste pertinet ad Monasterium Ottoburen," probably Ottenbeuren in Bavaria.

*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

144. PRIERES CHRETIENNES. Size, 4 in.  $\times$  5 $\frac{1}{2}$  in. French. Seventeenth century. Written by S. Le Conteur. 55 leaves.

*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

145. PSALTERIUM. Size, 5 $\frac{1}{8}$  in.  $\times$  7 $\frac{1}{8}$  in. Thirteenth century. English work. 85 leaves. 5 historiated initials. Contains the modern division of morning and evening psalms in a later hand, perhaps of the fifteenth century.

*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

146. PSALTERIUM. Size, 5 in.  $\times$  7 $\frac{1}{8}$  in. Sixteenth century. Italian art. 208 leaves. The first two leaves are stained green; the intitulation being in gold or an azure ground in the centre. On the opposite page is a large miniature surrounded by 5 smaller ones, and there are many borders, initials, and heraldic ensigns in colour.

*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

147. LES SEPT PSEAUMES DE LA PENITENCE. Size, 4 $\frac{1}{8}$  in.  $\times$  6 in. French art. Dated 1691. 34 leaves. 7 large miniatures, in each of which the Duchesse de la Vallière is represented as a penitent, and as many smaller and other decorations written in blue ink. Executed for Anne Chabot, Duchesse de Rohan, her arms being on the first leaf.

*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

148. OFFICIUM B. V. M., with Calendar. Size, 4 $\frac{1}{4}$  in.  $\times$  6 $\frac{1}{8}$  in. Italian art. Fifteenth century. 140 leaves. Written for Antonio Landriani, of Milan, whose arms are painted in the border of the first page. One large miniature, St. Jerome, in a landscape, and one, smaller, of the Nativity; also 11 historiated initials, and many other decorations.

*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

149. OFFICIUM B. V. M., with Calendar. Size,  $2\frac{9}{16}$  in.  $\times$   $3\frac{1}{8}$  in. Flemish art. Fifteenth century. 179 leaves.

*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

150. OFFICIUM B. V. M., with Calendar. Size, 5 in.  $\times$   $7\frac{1}{4}$  in. Flemish art. Sixteenth century. 150 leaves. The miniatures and borders are in two styles. (See for a similar example No. 55.) The book is said to have belonged to Marie de Médicis, Queen of Henry IV., and to have been made for the wedding of her mother, Joanna of Austria, who in 1565 married Francesco, Duke of Tuscany. The first initial contains a head which may be a portrait of Joanna.

*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

151. OFFICIUM Purissimæ et Immaculatæ Conceptionis Sanctissimæ Virginis Mariæ. Size, 3 in.  $\times$  4 in. French art. Seventeenth century. 40 leaves. 9 delicately finished miniatures representing St. Charles Borromeo, St. Francis de Paul, and other saints. The writing is poor.

*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

152. HYMNES DES PRINCIPALES FESTES DE L'ANNÉE. Size,  $3\frac{1}{2}$  in.  $\times$  6 in. Written by N. Jarry, the French calligrapher, in 1645 and signed. 37 leaves. 3 borders and 3 tail pieces of flowers in colour.

*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

153. PRIERES DEVOTES. Size,  $2\frac{1}{8}$  in.  $\times$   $4\frac{1}{2}$  in. Written by N. Jarry, signed and dated, "N. Jarry, Paris, Scripsit et pinxit, 1646." 55 leaves. Described by Brunet.

*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

154. LIVRE DES PRIERES. Size,  $2\frac{3}{8}$  in.  $\times$   $3\frac{1}{2}$  in. Written by N. Jarry, signed and dated, Paris, 1646. 24 leaves. Belonged to Louis XIV. at the age of twelve, and given by him to his writing master. Described by Brunet. *Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

155. SANCTORUM SANCTARUMQUE SUF-  
FRAGIA. Size, 3 in.  $\times$   $4\frac{1}{2}$  in. French or Flemish art. Fifteenth century. 46 leaves. Borders and 37 miniatures. *Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

156. DUCALE, appointing M. A. Cornelio, Governor of Verona, dated 1534. Size,  $6\frac{1}{2}$  in.  $\times$   $9\frac{1}{4}$  in. Dated when Titian was painter to the Doge, and possibly touched by him.

*Lent by the Trustees of the late Sir William Tite, C.B., M.P.*

157. HORÆ. Size, 5 in.  $\times$  7 in. French art. Fifteenth century. 119 leaves. *Lent by Robert Young, Esq., C.E.*

158. GRATIANI DECRETALES. 11 in.  $\times$  17 in. French. Fourteenth century. Many interesting pictures. *Lent by John Piggot, Esq., F.S.A.*

159. HORÆ. Size,  $4\frac{7}{8}$  in.  $\times$   $6\frac{1}{8}$  in. English or French art. Dated 1433. *Lent by Julian Marshall, Esq.*

160. GUILD BOOK OF PERUGIA, with the arms of the Miniatori or Illuminators. Size,  $7\frac{1}{4}$  in.  $\times$   $10\frac{1}{2}$  in. Italian. Sixteenth century. On paper. *Lent by H. E. The Marquis d'Azeglio.*

161. VITÆ SANCTORUM. Size, 9 in.  $\times$  13 in. In double columns. Fourteenth century. *Lent by the Rev. J. Fuller Russell, F.S.A.*

## SINGLE LEAVES AND CUTTINGS.

I. DECEASE AND GLORIFICATION OF THE BLESSED VIRGIN. By Don Silvestro Camaldolese. Living 1410. This miniature, when in the possession of the late William Young Ottley, is described by Dr. Dibdin and Dr. Waagen as follows :—

“One ‘great and glorious’ sample of ancient art, exhibited in Choral Books, Mr. Ottley, however, still possesses, which must unquestionably be considered as the *Jupiter planet* of the system. In other words, it was executed by the famous DON SILVESTRO DEGLI ANGELI, and is described by Vasari as the *chef d’œuvre* both of the artist and of the age. First, for the dimensions. From the bottom of the picture to the central top, which is pointed, for the reception of the upper part of the Virgin and her attendant angels, there are 14 inches. In width the illumination measures 10 inches. The surrounding border, in a sort of tessellated or mosaic squares of black, yellow, red and blue, is an inch in width.

“Secondly for the subject, which represents the *Death of the Virgin*. The corpse is surrounded by all the female relations of the deceased, the twelve Apostles, and our Saviour in the centre; the latter of whom receives in His arms the departed spirit (in the form of an infant) of His Mother. The countenances of this solemn yet splendid group are full of sorrowful expression; but in the midst of such a general and almost insupportable ebullition of grief, the countenance of our Saviour is marked with a mildness, a dignity, and composure which are perfectly heavenly. Among the rest, the figure of *St. John* is eminently graceful and expressive; and the female at the foot of the Virgin has a quiet composed character, not unworthy of the pencil of Raffaele. There are some lovely countenances among the females; but to particularise would be endless. Every head is surrounded by a thick and shining *nimbus* of gold; and above, the Virgin, ‘in glorious majesty,’ sits enthroned with eight attendant angels—in attitudes which equally express their piety and rapture. The whole of that space which is between the assumption of the Virgin and the group below,

consists of one broad highly raised and indurated mass of resplendent gold ! The entire composition, executed in body colours, much glazed, absolutely partakes of its original freshness and radiance. This magnificent and unique specimen of ancient art is justly and highly valued by its owner. Indeed it is beyond all price. I had almost forgotten to notice its age, which is of the middle of the fourteenth century."—*Bibliographical Decameron*, vol. i. pp. cxi. cxii. Note 1817.

"A series of initials, cut out of the antiphonal, which Don Silvestro, so highly extolled by Vasari, adorned with miniatures for the convent degli Angeli, about the year 1350. They are most delicately executed in water-colours, on a substratum of verditter. One leaf, with the four Evangelists, is highly excellent ; but all is surpassed by the Death of the Virgin, mentioned by Dibdin, in his 'Bibliographical Decameron.' . . . Though the faces still have the type of Giotto, there is in Christ a dignity, in the Apostles a depth in the expression of grief, in every part such refined taste, such a delicate execution, that it far surpasses all the miniatures of that age, that I have ever seen ; and I can easily conceive how Lorenzo the Magnificent and Pope Leo X., who were accustomed to the productions of art in its highest perfection, looked with admiration on the miniatures, as Vasari tells us. But Mr. Ottley paid £100 for this one only, at first hand."—*Works of Art and Artists in England*. By G. F. WAAGEN, Director of the Royal Gallery at Berlin. Vol. ii. p. 129. 8vo. 1838.

*Lent by the Rev. J. Fuller Russell, F.S.A.*

2. A ROYAL SAINT. By DON SILVESTRO CAMALDOLESE. Half length, crowned and vested in a superb cope, with six smaller half length figures of saints, From the Ottley and Rogers Collections.

"Of great beauty."—WAAGEN'S *Treasures of Art in Great Britain*. Vol. iv. p. 284.

*Lent by the Rev. J. Fuller Russell, F.S.A.*

3. ST. STEPHEN. By DON SILVESTRO CAMALDOLESE. . . . *Lent by Edward Hailstone, Esq., F.S.A.*

4. DESCENT OF THE HOLY SPIRIT (?). School of Giotto. Fourteenth century.

*Lent by the Rev. J. Fuller Russell, F.S.A.*

5. THE DEATH OF THE BLESSED VIRGIN.  
School of Giotto. Fourteenth century.

*Lent by the Rev. J. Fuller Russell, F.S.A.*

6. THE ENTRY INTO JERUSALEM. Early  
Italian.

*Lent by the Rev. J. Fuller Russell, F.S.A.*

7. THE CALLING OF PETER AND ANDREW,  
with background. Said to be a view of Angheira, on Lago  
Maggiore.

*Lent by the Rev. J. Fuller Russell, F.S.A.*

8. INITIAL LETTER, with an "Ecce Homo." Possibly  
by Giulio Clovio.

*Lent by the Rev. J. Fuller Russell, F.S.A.*

9. ST. ANDREW. Early Italian.

*Lent by the Rev. J. Fuller Russell, F.S.A.*

10. ST. NICHOLAS. Engraved in Dibdin's "Biblio-  
graphical Decameron," Vol. I. cxii.

*Lent by the Rev. J. Fuller Russell, F.S.A.*

11. ADORATION OF THE MAGI. German art (?).

*Lent by the Rev. J. Fuller Russell, F.S.A.*

12. TWO INITIALS. Italian art.

*Lent by the Rev. J. Fuller Russell, F.S.A.*

13. TWO INITIALS. Italian art.

*Lent by the Rev. J. Fuller Russell, F.S.A.*

14. INITIAL. English art (?). Thirteenth century.

*Lent by the Rev. W. J. Loftie, F.S.A.*

15. LEAF FROM A CHORAL BOOK. Fourteenth century, late. Probably Flemish. Has this inscription, "*Soror ysabela de gelria. q̄. dedit xx marcas ad librū istū cplendū. Orate p. ea & p. oib. q̄. elemosinas suas ad hūc librū scribendū dederunt.*"

*Lent by A. W. Franks, Esq., F.S.A.*

16. LEAF FROM CHORAL BOOK. German. Fifteenth century. *Lent by the Rev. W. J. Loftie, F.S.A.*

17. FOURTEEN INITIALS. Italian. Fifteenth and sixteenth centuries. *Lent by the Rev. W. J. Loftie, F.S.A.*

18. POPE PAUL IV. AT MASS. By APOLLONIO DI BUONFRATELLI, cir. 1555.

*Lent by John Malcolm, Esq., of Poltalloch.*

19. REPRESENTATION OF THE HOLY TRINITY. *Lent by Richard Fisher, Esq., F.S.A.*

20. INITIAL. Italian. Fifteenth century. *Lent by Henry Vaughan, Esq.*

21. TWO INITIALS. Italian. Fifteenth century. One of them illustrates the legend of Santa Maria ad Nives. *Lent by John Piggot, Esq., F.S.A.*

22. TWO PAGES OF A MISSAL. Flemish. Fifteenth century. The work of T. BEMBER. *Lent by John Piggot, Esq., F.S.A.*

23. AN INITIAL. Italian. *Lent by the Rev. J. C. Jackson.*

24. AN INITIAL. Italian. *Lent by the Rev. J. C. Jackson.*

25. AN INITIAL. Italian.  
*Lent by the Rev. J. C. Jackson.*
26. AN INITIAL. Italian.  
*Lent by the Rev. J. C. Jackson.*
27. AN INITIAL. Italian.  
*Lent by the Rev. J. C. Jackson.*
28. SEVEN MINIATURES. French. Fourteenth century.  
*Lent by John Piggot, Esq., F.S.A.*
29. SEVEN MINIATURES. French. Fourteenth century.  
*Lent by John Piggot, Esq., F.S.A.*
30. SEVEN MINIATURES. French. Fourteenth century.  
*Lent by John Piggot, Esq., F.S.A.*
31. THREE MINIATURES, from a French MS. of the fourteenth century. *Lent by the Rev. J. C. Jackson.*
32. TWO SCENES from a Flemish Calendar. Sixteenth century.  
*Lent by Frederick Locker, Esq.*
33. THE VIRGIN AND CHILD surrounded by Saints. Attributed to Marguerite Van Eyck.  
*Lent by Frederick Locker, Esq.*
34. CHRIST PREACHING. Italian. Fifteenth century.  
*Lent by Richard Fisher, Esq. F.S.A.*
35. CHRIST WITH THREE DISCIPLES. English (?). Thirteenth century.  
*Lent by the Rev. W. J. Loftie, F.S.A.*
36. THE CORONATION OF THE VIRGIN.  
*Lent by Henry Vaughan, Esq.*

CATALOGUE.

39

37. THE CRUCIFIXION. English (?). Thirteenth century.  
*Lent by Henry Vaughan, Esq.*

38. FOUR MINIATURES from a German MS. Sixteenth century.  
*Lent by Frederick Locker, Esq.*

39. THE CRUCIFIXION, with borders cut from an Italian MS. Said to have been painted by Girolamo da Libri.  
*Lent by Mrs. Ford.*

40. ST. FRANCIS RECEIVING THE STIGMATA, with borders cut from an Italian MS. Painted for Clement VII., and bearing in several places the arms of the Medici.  
*Lent by Mrs. Ford.*

41. AN INITIAL. Italian. Fifteenth century.  
*Lent by the Rev. J. C. Jackson.*

42. AN INITIAL. German. Thirteenth century.  
*Lent by the Rev. J. C. Jackson.*

43. AN INITIAL. Italian. Fifteenth century.  
*Lent by the Rev. J. C. Jackson.*

44. AN INITIAL. German. Fourteenth century.  
*Lent by the Rev. J. C. Jackson.*

45. AN INITIAL. Italian. Fifteenth century.  
*Lent by the Rev. J. C. Jackson.*

46. AN INITIAL. French. Thirteenth century.  
*Lent by the Rev. J. C. Jackson.*

47. THREE COPIES, by the late HENRY SHAW, F.S.A.  
*Lent by J. E. Nightingale, Esq.*

48. A MINIATURE, copied by the late HENRY SHAW, F.S.A., from a MS. in the British Museum.

*Lent by J. E. Nightingale, Esq.*

49. TWO PAGES, copied from the Bedford Missal.

*Lent by Richard Fisher, Esq., F.S.A.*

50. TWO INITIALS, of work similar to that of Don Silvestro. See No. 1.

*Lent by Edward Buckler, Esq.*

51. CRUCIFIXION. English (?). Thirteenth century.

*Lent by Edward Buckler, Esq.*

52. TWO BORDERS. Italian.

*Lent by C. S. Bale, Esq.*





1123. B92

Burlington Fire  
Ill. mss. ca

[illegible]